

Stabat Mater

A

Symphonic Cantata

for

Soli, Chorus and Orchestra

Composed by

Charles Villiers Stanford

Op. 96.

Pianoforte arrangement by the Composer.

Price 4/6 net

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Stabat Mater.

I. Prelude.

C. V. Stanford, Op. 96.

Largo.

Primo.

Secondo.



Allegro e feroce.





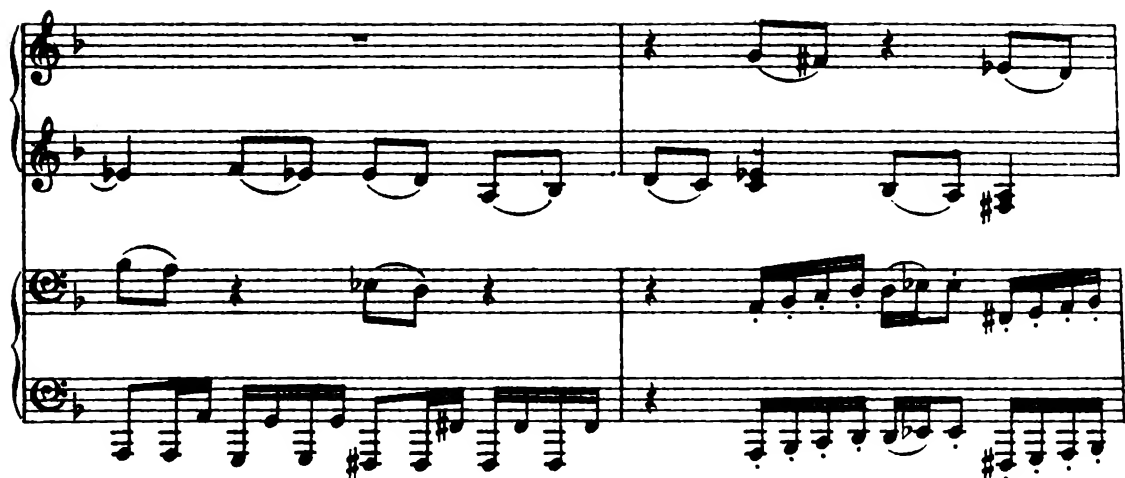
First system of musical notation. The top two staves (treble and alto clefs) are empty. The bottom two staves (bass and tenor clefs) contain a melody and accompaniment. The melody begins with a rest, followed by a quarter note G#4, a quarter note A4, and a half note B4. The accompaniment is a continuous eighth-note pattern. A dynamic marking *p* is placed below the first measure of the melody.



Second system of musical notation. The top two staves are empty. The bottom two staves continue the melody and accompaniment. The melody continues with a quarter note C5, a quarter note D5, and a half note E5. The accompaniment remains a continuous eighth-note pattern.



Third system of musical notation. The top two staves are empty. The bottom two staves continue the melody and accompaniment. The melody begins with a rest, followed by a quarter note G#4, a quarter note A4, and a half note B4. The accompaniment is a continuous eighth-note pattern. A dynamic marking *p* is placed below the first measure of the melody. A first ending bracket labeled **1** spans the last two measures of the system. The melody ends with a quarter note C5, a quarter note D5, and a half note E5. The accompaniment continues with a continuous eighth-note pattern. A dynamic marking *mf* is placed below the last measure of the melody.





The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).



The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar note values and rests. The key signature has one flat (B-flat). The instruction *cresc. poco* is written in the right margin of the second staff.



The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar note values and rests. The key signature has one flat (B-flat). The instruction *a poco* is written in the left margin of the first staff.

First system of musical notation, measures 1-8. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). Measures 1-4 contain triplet eighth notes in the upper staves and eighth notes in the lower staves. Measures 5-8 continue the pattern with eighth notes and some rests. A dotted line above measure 8 indicates a repeat or continuation.

Second system of musical notation, measures 9-16. Measures 9-12 continue the previous pattern. Measures 13-16 feature a crescendo, indicated by the word "cresc." written above the staves. The music includes eighth notes and rests. A boxed number "2" appears above measure 13 and below measure 16, possibly indicating a second ending or a specific fingering.

Third system of musical notation, measures 17-24. Measures 17-20 continue the previous pattern. Measures 21-24 feature a forte dynamic, indicated by the letter "f" written above the staves. The music includes eighth notes and rests. A dotted line above measure 20 indicates a repeat or continuation.

The first system of musical notation for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and one flat (Bb). The first measure shows a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The second measure continues the melodic development with some rests.

The second system of musical notation for piano, consisting of four staves. The first measure features a melodic line in the right hand and a bass line in the left hand. The second measure continues the melodic line with some rests. The third measure shows a more complex melodic line in the right hand and a bass line in the left hand. The fourth measure continues the melodic line with some rests.

The third system of musical notation for piano, consisting of four staves. The first measure features a melodic line in the right hand and a bass line in the left hand. The second measure continues the melodic line with some rests. The third measure shows a more complex melodic line in the right hand and a bass line in the left hand. The fourth measure continues the melodic line with some rests.



The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure shows a whole note chord in the right hand and a half note chord in the left hand. The second measure shows a half note chord in the right hand and a half note chord in the left hand. The third measure shows a half note chord in the right hand and a half note chord in the left hand. The fourth measure shows a half note chord in the right hand and a half note chord in the left hand.



The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure shows a whole note chord in the right hand and a half note chord in the left hand. The second measure shows a half note chord in the right hand and a half note chord in the left hand. The third measure shows a half note chord in the right hand and a half note chord in the left hand. The fourth measure shows a half note chord in the right hand and a half note chord in the left hand.

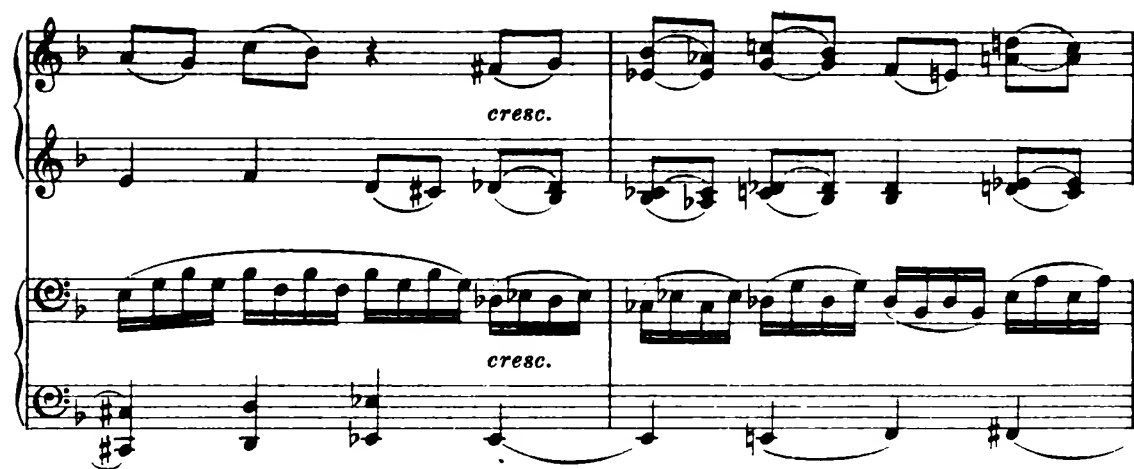


The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure shows a whole note chord in the right hand and a half note chord in the left hand. The second measure shows a half note chord in the right hand and a half note chord in the left hand. The third measure shows a half note chord in the right hand and a half note chord in the left hand. The fourth measure shows a half note chord in the right hand and a half note chord in the left hand.

3

3

p



First system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first measure of the top staff contains a *cresc.* marking. The first measure of the bottom staff contains a *cresc.* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Second system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. A *f* marking is present in the third measure of the bottom staff.



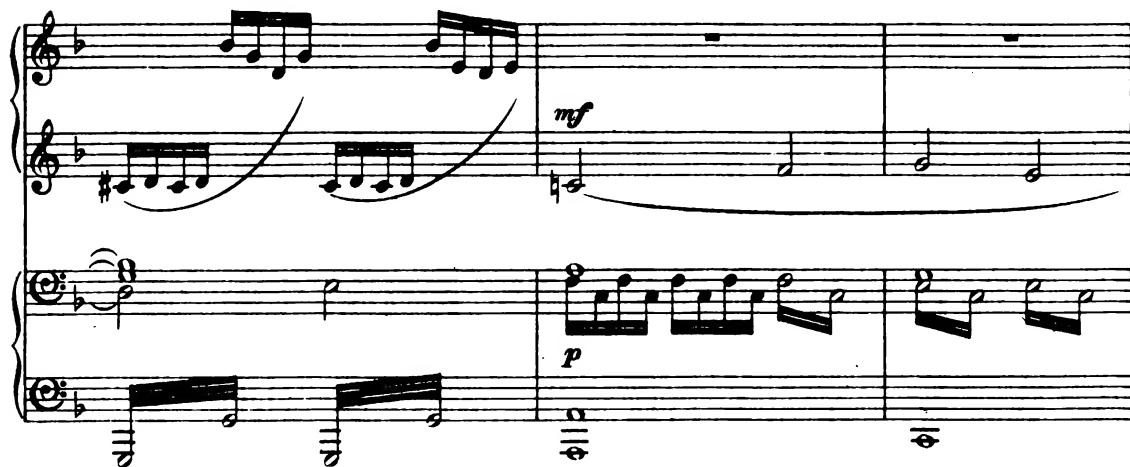
Third system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. A *f* marking is present in the first measure of the top staff.



First system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and contains a melodic line with eighth and sixteenth notes, including a triplet marked with a '4' in a box. The lower staff is in bass clef, also with a key signature of one flat, and contains a bass line with eighth and sixteenth notes. A second '4' in a box is located below the lower staff towards the end of the system.



Second system of musical notation. The upper staff is in treble clef with a key signature of one flat, featuring a melodic line with eighth notes and slurs, marked with a *dim.* (diminuendo) dynamic. The lower staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and slurs, also marked with a *dim.* dynamic.



Third system of musical notation. The upper staff is in treble clef with a key signature of one flat, featuring a melodic line with eighth notes and slurs, marked with a *mf* (mezzo-forte) dynamic. The lower staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and slurs, marked with a *p* (piano) dynamic.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic marking and contains a melodic line with slurs. The lower staff (bass clef) contains a bass line with chords and slurs. The key signature has one flat.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes a piano (*p*) dynamic marking in the middle and a mezzo-forte (*mf*) dynamic marking later. The key signature has one flat.

Third system of musical notation. The upper staff begins with a boxed number 5. The lower staff includes a piano (*pp*) dynamic marking. Both staves end with boxed number 5s. The key signature has one flat.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music features various melodic lines with slurs and ties, and some chords. The first measure has a fermata over a whole note. The second measure has a fermata over a half note. The third and fourth measures have fermatas over whole notes.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music continues with melodic lines and chords. The first measure has a fermata over a whole note. The second measure has a fermata over a half note. The third and fourth measures have fermatas over whole notes.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music continues with melodic lines and chords. The first measure has a fermata over a whole note. The second measure has a fermata over a half note. The third and fourth measures have fermatas over whole notes. The system ends with a double bar line and a repeat sign.

The musical score is written for piano and consists of three systems, each with two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 3/4. The first system shows a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with some slurs and ties. The third system shows a more complex texture with multiple voices in both hands, including some rapid passages in the left hand.

First system of musical notation, measures 1-3. The system consists of two staves for the upper voice and two staves for the piano accompaniment. The upper staves are in treble clef, and the lower staves are in bass clef. The key signature has one flat (B-flat). Measure 1 contains a whole rest on the upper staves and a half note chord (B-flat, D) on the piano staves. Measure 2 contains a half note chord (B-flat, D) on the upper staves and a half note chord (B-flat, D) on the piano staves. Measure 3 contains a half note chord (B-flat, D) on the upper staves and a half note chord (B-flat, D) on the piano staves. The dynamic marking *p* is placed below the first measure of the upper staves, and *poco cresc.* is placed below the third measure of the upper staves.

Second system of musical notation, measures 4-6. The system consists of two staves for the upper voice and two staves for the piano accompaniment. The upper staves are in treble clef, and the lower staves are in bass clef. The key signature has one flat (B-flat). Measure 4 contains a half note chord (B-flat, D) on the upper staves and a half note chord (B-flat, D) on the piano staves. Measure 5 contains a half note chord (B-flat, D) on the upper staves and a half note chord (B-flat, D) on the piano staves. Measure 6 contains a half note chord (B-flat, D) on the upper staves and a half note chord (B-flat, D) on the piano staves. A first ending bracket labeled **7** is placed above the first measure of the upper staves, and a second ending bracket labeled **7** is placed below the first measure of the piano staves.

Third system of musical notation, measures 7-9. The system consists of two staves for the upper voice and two staves for the piano accompaniment. The upper staves are in treble clef, and the lower staves are in bass clef. The key signature has one flat (B-flat). Measure 7 contains a half note chord (B-flat, D) on the upper staves and a half note chord (B-flat, D) on the piano staves. Measure 8 contains a half note chord (B-flat, D) on the upper staves and a half note chord (B-flat, D) on the piano staves. Measure 9 contains a half note chord (B-flat, D) on the upper staves and a half note chord (B-flat, D) on the piano staves. A first ending bracket labeled **2** is placed above the first measure of the upper staves, and a second ending bracket labeled **2** is placed below the first measure of the piano staves.

First system of musical notation, measures 1-3. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). Measure 1 contains eighth and sixteenth notes. Measure 2 contains a crescendo marking (*cresc.*) and continues with eighth and sixteenth notes. Measure 3 contains a repeat sign and a final chord.

Second system of musical notation, measures 4-7. The system consists of four staves. Measure 4 contains a piano marking (*p*) and continues with eighth and sixteenth notes. Measure 5 contains a piano marking (*p*) and continues with eighth and sixteenth notes. Measure 6 contains a piano marking (*p*) and continues with eighth and sixteenth notes. Measure 7 contains a piano marking (*p*) and continues with eighth and sixteenth notes.

Third system of musical notation, measures 8-11. The system consists of four staves. Measure 8 contains a piano marking (*p*) and continues with eighth and sixteenth notes. Measure 9 contains a piano marking (*p*) and continues with eighth and sixteenth notes. Measure 10 contains a piano marking (*p*) and continues with eighth and sixteenth notes. Measure 11 contains a piano marking (*p*) and continues with eighth and sixteenth notes.



First system of musical notation. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has one flat (B-flat). The first measure of the right hand is marked with a box containing the number 8. The first measure of the left hand is marked with a box containing the number 8. The second measure of the right hand has a triplet of eighth notes. The second measure of the left hand has a triplet of eighth notes. The third measure of the right hand has a triplet of eighth notes. The third measure of the left hand has a triplet of eighth notes. The word *cresc.* appears in the second measure of the right hand and the third measure of the left hand.



Second system of musical notation. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has one flat (B-flat). The first measure of the right hand has a triplet of eighth notes. The first measure of the left hand has a triplet of eighth notes. The second measure of the right hand has a triplet of eighth notes. The second measure of the left hand has a triplet of eighth notes. The third measure of the right hand has a triplet of eighth notes. The third measure of the left hand has a triplet of eighth notes. The word *cresc.* appears in the second measure of the right hand and the third measure of the left hand.



Third system of musical notation. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has one flat (B-flat). The first measure of the right hand has a triplet of eighth notes. The first measure of the left hand has a triplet of eighth notes. The second measure of the right hand has a triplet of eighth notes. The second measure of the left hand has a triplet of eighth notes. The third measure of the right hand has a triplet of eighth notes. The third measure of the left hand has a triplet of eighth notes. The word *cresc.* appears in the second measure of the right hand and the third measure of the left hand.

The first system of musical notation consists of four measures. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure. The middle staff (treble clef) provides harmonic support with chords and single notes. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes. The key signature has one flat (B-flat). The first measure is marked with a forte 'f' dynamic.

The second system of musical notation consists of four measures, starting with a measure rest labeled '9'. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff features a bass line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth and sixteenth notes. The key signature has one flat (B-flat). The first measure is marked with a forte 'f' dynamic.

The third system of musical notation consists of four measures. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff features a bass line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth and sixteenth notes. The key signature has one flat (B-flat). The first measure is marked with a forte 'f' dynamic.

8

8

10

10

8.....

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various rests. A dotted line with the number '8' above it spans the first measure.

8.....

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns, including beamed notes and rests. A dotted line with the number '8' above it spans the first measure.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns, including beamed notes and rests. The first measure of the top staff is marked with *dim.* and the second measure with *p*. The first measure of the bottom staff is also marked with *dim.* and the second measure with *p*.



First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The upper staff begins with a *cresc.* marking. The lower staff also begins with a *cresc.* marking. The music features a variety of note values, including eighth and sixteenth notes, and rests.



Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. A *f* (forte) marking is present in the middle of the system.



Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. A *ff* (fortissimo) marking is present in the middle of the system. The system is numbered 11 in a box at the end of the upper staff and 11 in a box at the end of the lower staff.

8



First system of musical notation, measures 1-3. It features a grand staff with treble and bass clefs. The music includes various chords, eighth notes, and a fermata in the second measure of the bass staff.

8



Second system of musical notation, measures 4-6. This system continues the piece with more complex chordal textures and rhythmic patterns across the grand staff.



Third system of musical notation, measures 7-10. The final measure of this system includes a double bar line and a repeat sign, indicating the end of a section.

8.....

dim. poco a poco

dim. poco a poco

12

12

p

dim.

p

dim.

First system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music begins with a half rest in the upper staff and a half note in the lower staff. The upper staff has a *pp* dynamic marking. The lower staff has a *pp* dynamic marking. The music continues with various chords and single notes.

Second system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music continues with various chords and single notes. The lower staff has a *ppp* dynamic marking.

(♩ = ♩)

Molto solenne e tranquillo.

Third system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music begins with a half rest in the upper staff and a half note in the lower staff. The upper staff has a *p marcato il tema* dynamic marking. The lower staff has a *pp* dynamic marking. The music continues with various chords and single notes.

The first system of the musical score consists of three measures. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff is also in treble clef and contains a simpler melodic line. The bottom staff is in bass clef and contains a bass line with some chords and single notes. The measures are separated by bar lines, and there are dynamic markings like *p* (piano) and *f* (forte) throughout.

The second system of the musical score consists of three measures. The top staff is in treble clef and contains a melodic line with some rests. The middle staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. A box with the number "13" is placed above the first measure of the top staff. A box with the number "13" is placed below the first measure of the bottom staff. The measures are separated by bar lines, and there are dynamic markings like *p* (piano) and *f* (forte) throughout.

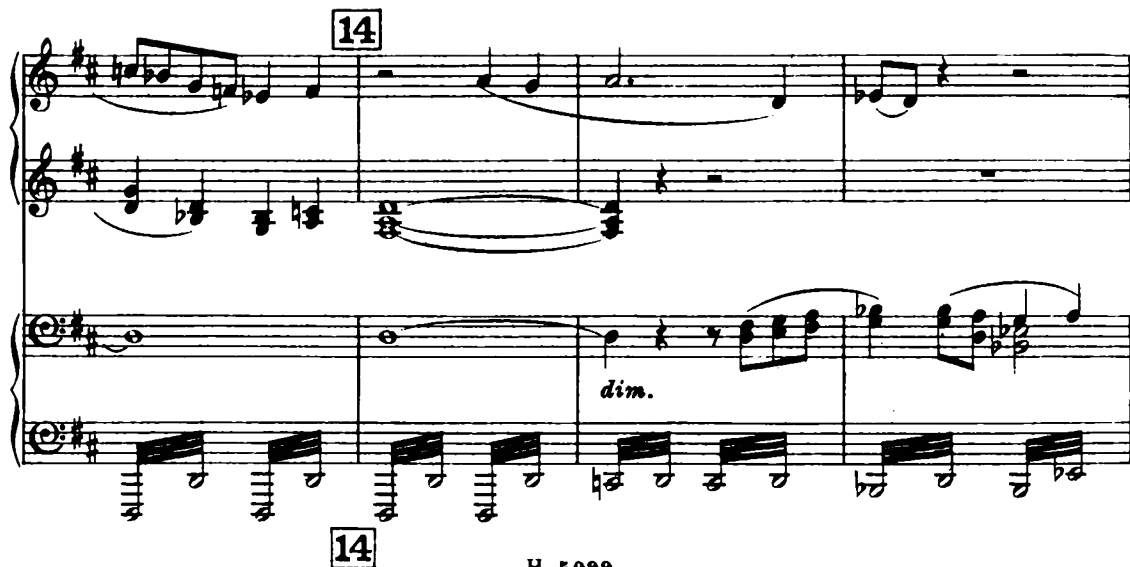
The third system of the musical score consists of three measures. The top staff is in treble clef and contains a melodic line. The middle staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. The measures are separated by bar lines, and there are dynamic markings like *sost.* (sostenuto) and *f* (forte) throughout.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp). The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. Dynamics include *pp* (pianissimo) and *p* (piano).



Second system of musical notation, continuing the piece. The right hand features a melodic line with a slur and a tie. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano).



Third system of musical notation, starting with a measure number 14 in a box. The right hand plays a melodic line with a slur and a tie. The left hand plays a steady eighth-note accompaniment. Dynamics include *dim.* (diminuendo). A second measure number 14 in a box is located at the bottom of the system.

musical score system 1, measures 1-5. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains whole rests for measures 1-4 and a half note chord (F#4, C#5) in measure 5, marked *molto espressivo*. The lower staff has a bass clef and the same key signature. It features a continuous eighth-note accompaniment. Measures 1-2 have a half note chord (F#2, C#3). Measures 3-4 have a half note chord (F#2, C#3) with a sharp sign above the staff. Measure 5 has a half note chord (F#2, C#3) with a sharp sign above the staff, marked *ppp*.

musical score system 2, measures 6-10. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains whole rests for measures 6-9 and a half note chord (F#4, C#5) in measure 10. The lower staff has a bass clef and the same key signature. It features a continuous eighth-note accompaniment. Measures 6-7 have a half note chord (F#2, C#3). Measures 8-9 have a half note chord (F#2, C#3) with a sharp sign above the staff. Measure 10 has a half note chord (F#2, C#3) with a sharp sign above the staff, marked *pp*. A dynamic marking *p* is also present in measure 9.

musical score system 3, measures 11-15. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains whole rests for measures 11-13 and a half note chord (F#4, C#5) in measure 14, marked *lunga*. The lower staff has a bass clef and the same key signature. It features a continuous eighth-note accompaniment. Measures 11-12 have a half note chord (F#2, C#3). Measures 13-14 have a half note chord (F#2, C#3) with a sharp sign above the staff. Measure 15 has a half note chord (F#2, C#3) with a sharp sign above the staff, marked *lunga* and *attacca*.

II. Quartet and Chorus.

Andante molto espressivo.

SOPRANO SOLO.

pp

Sta-bat ma - ter, do - lo-ro - sa, do -
Stood the mo - ther, sor - row-la - den, sor -

- lo-ro - sa, Jux - ta cru - cem,
- row-la - den, By the cross - tree,

p

la - cri - mo - sa,
bit - ter weep - ing,

15 *mf*

la - - - - cri - mo - - sa,
bit - - - - ter weep - - ing,

15

Dum pen - de - bat, pen - de - - bat
Where He hung, He hung

SOPRANO.
Fi - li - us.
her son, — the Lord.

ALTO.

TENORE. *p*
Sta - bat ma - ter,
Stood the mo - ther,

BASSO.

SOLI.

p

Sta - bat ma - ter, do - - - lo -
 Stood the mo - ther, sor - - - row

do - - - lo - ro - sa,
 sor - - - row la - den,

16

ro - sa, do - - lo - ro -
 la - den, sor - - row la - - -

mf Sta - bat ma - ter, do - - lo - ro - sa,
 Stood the mo - ther, sor - - row la - den,

mf Sta - bat ma - ter, do - - lo - ro - sa,
 Stood the mo - ther, sor - - row la - den,

mf Sta - bat ma - ter, do - - lo - ro - sa,
 Stood the mo - ther, sor - - row la - den,

16

SOLI.

- sa, Jux - ta cru - cem, Jux - ta
- den, By the cross tree, By the

Jux - ta cru - cem, Jux - ta
By the cross tree, By the

Jux - ta cru - cem, Jux - ta
By the cross tree, By the

Jux - ta cru - cem, Jux - ta
By the cross tree, By the

CHORUS.

pp Jux - ta cru - cem, Jux - ta cru - cem,
By the cross tree, By the cross tree,

pp Jux - ta cru - cem, Jux - ta cru - cem,
By the cross tree, By the cross tree,

pp

mf

cru - cem, cross - tree, la - cri - mo - sa, bit - ter weep - ing,

cru - cem, cross - tree, la - cri - mo - sa, bit - ter weep - ing,

cru - cem, cross - tree, la - cri - mo - sa, bit - ter weep - ing,

cru - cem, cross - tree, la - cri - mo - sa, bit - ter weep - ing,

pp

la - cri - mo - sa, bit - ter weep - ing,

pp

la - cri - mo - sa, bit - ter weep - ing,

la - cri - mo - sa, bit - ter weep - ing,

la - cri - mo - sa, bit - ter weep - ing,

pp

SOLI.

Dum pen - de - - - bat
Where He hung_____

17

Dum pen - de - - - bat
Where He hung_____

Dum pen - de - - - bat,
Where He hung_____

pp

17

pp

Fi - son - li - us,
her son, the Lord,

pp

Fi - li - us,
the Lord,

pp

Fi - son - li - us,
her son, the Lord,

pp

Fi - son - li - us,
her son, the Lord,

Fi - son - li - us,
her son, the Lord,

Fi - li - us,
the Lord,

Fi - son - li - us,
her son, the Lord,

Fi - son - li - us,
her son, the Lord,

pp

p

Fi - li -
where - he

Fi - li -
where - he

Fi - li -
where - he

pp
Dum pen - de - bat Fi - li - us.
Where He hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - li - us.
Where He hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - li - us.
Where He hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - li - us.
Where He hung - her son, - the Lord.

pp

CHORUS.

pp a piacere

Sta - bat ma - ter do - lo - ro -
 Stood the mo - ther sor - row la -

us.
hung,

us.
hung,

us.
hung,

Fi - li - us.
 her son, — the Lord.

Fi - li - us.
 her son, — the Lord.

Allegretto.

18

p

sa. den. Cu - jus
See her

18

an - i - mam ge - men - tem, Con - tris - ta - tam et do -
soul so full of an - guish, Sore af - flic - ted, torn with

lentem,
sor - row,
TENOR SOLO.
Cu - jus an - i - mam ge - men - tem, Con - tris - ta - tam et do -
See her soul so full of an - guish, Sore af - flic - ted, torn with

SOLI.

mf *cresc.*
Per - trans -
Deep - ly

mf *cresc.*
Per - trans - i - vit,
Deep - ly pier - cèd,
Per - trans -
Deep - ly

mf *cresc.*
lentem,
sor-row, Per - trans - i -
Deep - ly pier -

mf *cresc.*
Per - trans - i - vit,
Deep - ly pier - cèd,
Per - trans -
Deep - ly

CHORUS.

p
Per - trans -
Deep - ly

p
Per - trans -
Deep - ly

p
Per - trans - i -
Deep - ly pier -

p
Per - trans - i -
Deep - ly pier -

cresc.

19

i - vit gla - di - us.
 pier - cèd by the sword.

i - vit gla - di - us.
 pier - cèd by the sword.

vit gla - di - us.
 cèd by the sword.

i - vit gla - di - us.
 pier - cèd by the sword.

i - vit, Per - trans - i - vit gla - di - us.
 pier - cèd, Deep - ly pier - cèd by the sword.

i - vit, Per - trans - i - vit gla - di - us.
 pier - cèd, Deep - ly pier - cèd by the sword.

vit, Per - trans - i - vit gla - di - us.
 cèd, Deep - ly pier - cèd by the sword.

vit, Per - trans - i - vit gla - di - us.
 cèd, Deep - ly pier - cèd by the sword.

19

SOLI.

a - ni - mam ge - men - tem, Con - tris - ta - tam et do -
soul so full of an - guish, Sore af - flic - ted, torn with

len - tem,
sorrow,

mp

Cu - jus a - ni - mam ge - men - tem, Con - tris - ta - tam et do -
See her soul so full of anguish, Sore af - flic - ted, torn with

[illegible]

20

Per-trans i-vit gla-di-us.
Deep-ly pier-ced by the sword.

i-vit,
pier-ced,

Per-trans i-vit gla-di-us.
Deep-ly pier-ced by the sword.

i-vit,
pier-ced,

Per-trans i-vit gla-di-us.
Deep-ly pier-ced by the sword.

i-vit,
pier-ced,

Per-trans i-vit gla-di-us.
Deep-ly pier-ced by the sword.

i-vit,
pier-ced,

Per-trans i-vit gla-di-us. Pertrans.
Deep-ly pier-ced by the sword. Deeply

i-vit,
pier-ced,

Per-trans i-vit gla-di-us. Pertrans.
Deep-ly pier-ced by the sword. Deeply

vit,
cèd,

Per-trans i-vit gla-di-us.
Deep-ly pier-ced by the sword.

vit,
cèd,

Per-trans i-vit gla-di-us.
Deep-ly pier-ced by the sword.

20

i - vit, per - trans -
 pier - cèd deep - ly

i - vit, per - trans -
 pier - cèd deep - ly

i - vit, per - trans -
 pier - cèd deep - ly

i - vit, per - trans -
 pier - cèd deep - ly

i - vit, pertrans - i - vit
 pier - ced deep.ly pier - ced

i - vit, pertrans - i - vit
 pier - ced deep.ly pier - ced

i - vit, pertrans - i - vit
 pier - ced deep.ly pier - ced

i - vit, pertrans - i - vit
 pier - ced deep.ly pier - ced

cresc.

21

Tempo I. (Allegretto)

gla - di - us.
by the sword.

gla - di - us.
by the sword.

gla - di - us.
by the sword.

gla - di - us.
by the sword.

21

poco rall.

p

Poco meno mosso.

Con teneressa

p *poco* *pp*

O quam tris . tis et af . fli . cta, et af .
 Oh how stri . cken and be . wail . ing and be .

p *poco* *pp*

O quam tris . tis et af . fli . cta, et af .
 Oh how stri . cken and be . wail . ing and be .

p *poco* *pp*

O quam tris . tis et af . fli . cta, et af .
 Oh how stri . cken and be . wail . ing and be .

p *poco* *pp*

O quam tris . tis et af . fli . cta, et af .
 Oh how stri . cken and be . wail . ing and be .

p *pp*

p

fli . cta fu . it il . la be . ne .
 wail . ing Was that mo . ther e . ver

p

fli . cta fu . it il . la be . ne .
 wail . ing Was that mo . ther e . ver

p

fli . cta fu . it il . la be . ne .
 wail . ing Was that mo . ther e . ver

p

fli . cta fu . it il . la be . ne .
 wail . ing Was that mo . ther e . ver

p

22

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp *poco*

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp *poco*

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp *poco*

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp *poco*

22

u - ni - ge - ni - ti,
heard his lone ly cry!

pp

u - ni - ge - ni - ti,
heard his lone ly cry!

pp

u - ni - ge - ni - ti,
heard his lone ly cry!

pp

u - ni - ge - ni - ti,
heard his lone ly cry!

pp

Quae See moe re bat et do le bat, et do
See her mourn.ing, and la men.ting and la

Quae See moe re bat et do le bat, et do
See her mourn.ing, and la men.ting and la

Quae See moe re bat et do le bat, et do
See her mourn.ing, and la men.ting and la

Quae See moe re bat et do le bat, et do
See her mourn.ing, and la men.ting and la

le bat et tre me bat, et tre
men.ting, See her trem.bling see her

le bat et tre me bat, et tre
men.ting, See her trem.bling see her

le bat et tre me bat, et tre
men.ting, See her trem.bling see her

le bat et tre me bat, et tre
men.ting, See her trem.bling see her

me - bat trem - bling cum vi - de - bat na - ti his
 Of his

me - bat trem - bling cum vi - de - bat na - ti his
 Of his

me - bat trem - bling cum vi - de - bat na - ti his
 Of his

me - bat trem - bling cum vi - de - bat na - ti his
 Of his

poe - nas in - cly - ti.
 glo - rious a - go - ny.

poe - nas in - cly - ti.
 glo - rious a - go - ny.

poe - nas in - cly - ti.
 glo - rious a - go - ny.

poe - nas in - cly - ti.
 glo - rious a - go - ny.

23

TEN. SOLO

mf

Quis est ho-mo, qui non fle-ret
Who is he that would not sor-row

23

SOPR. SOLO

mf

ALTO SOLO

Chris-ti-ma-trem si vi-de-ret
As he gazed on that mo-ther

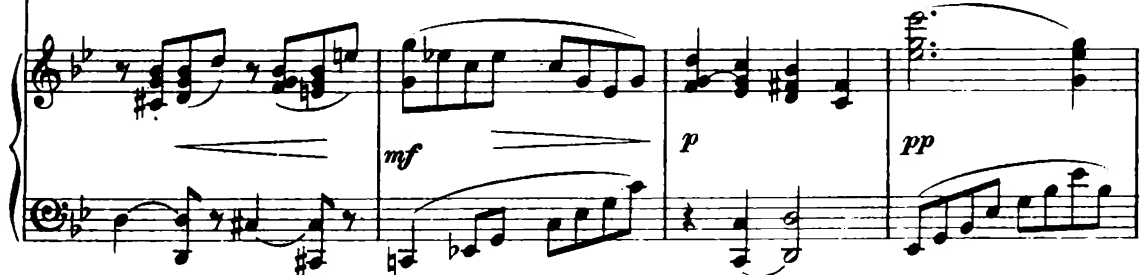
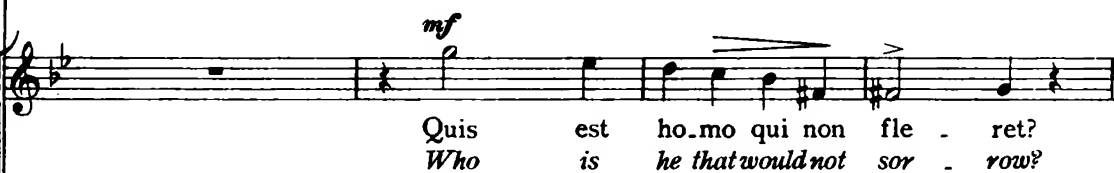
in
Heard

in tan-to sup-ple-ci-o, in tan-
Heard her moan-ing, heard her

24



CHORUS.



24

BASSO SOLO
mf espress.

Quis non pos - set con - tris - ta - ri,
Nec a man, but would for pi - ty

ALTO SOLO

Pi - am ma - trem con - tem - pla - ri
Share the ten - der - hear - ted an - guish

TEN. SOLO

do -
Of that

Do - len - tem cum
Of that mo - ther - love, that

do - len - tem cum
Of that mo - ther - love, that

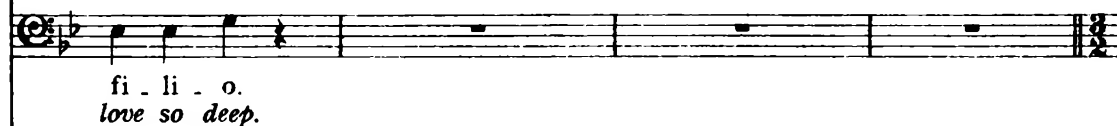
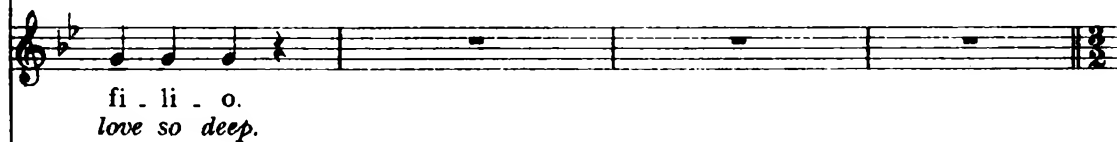
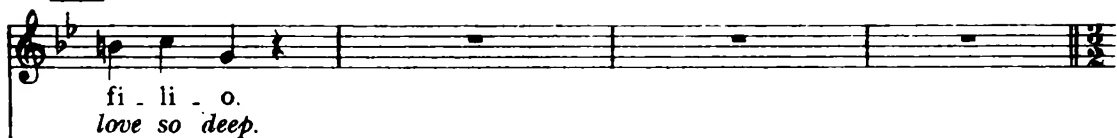
len - tem,
mo - ther - love,

Do - len - tem cum
Of that mo - ther -

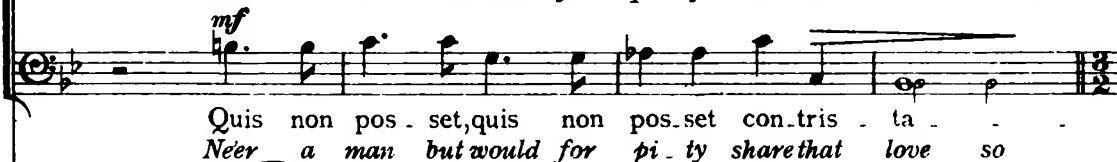
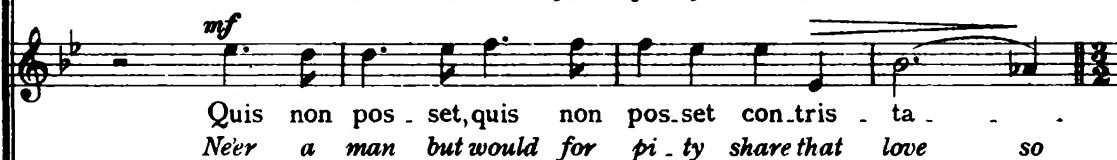
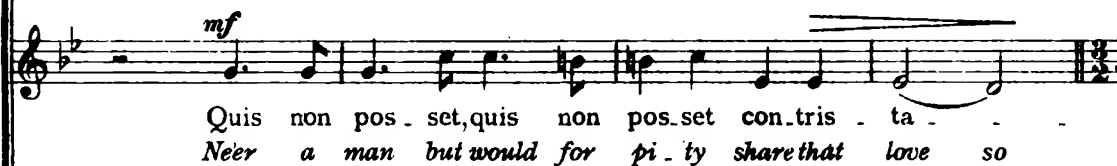
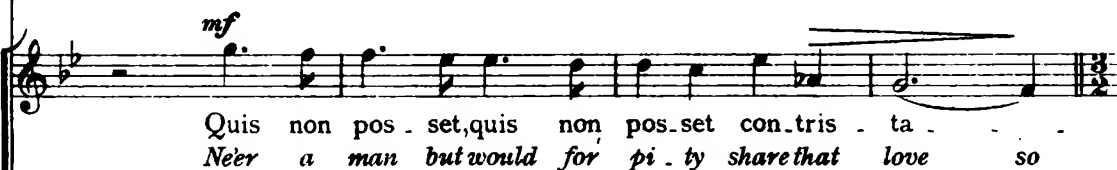
Do - len - tem cum
Of that mo - ther -

SOLI

25



CHORUS.



25

(♩ = ♩)

mf

ri? Pro pec - ca - tis
deep. For the sins of

mf

ri? Pro pec - ca - tis su - ae gen - - tis
deep. For the sins of all His peo - - ple

mf

ri? Pro pec - ca - tis
deep. For the sins of

mf

ri? Pro pec - ca - tis su - ae gen - - tis
deep. For the sins of all His peo - - ple

pp

su - ae gen - tis vi - dit Je - sum in tor - men - - tis,
all His peo - - ple She must see Him doom'd to tor - - ment,

vi - dit Je - sum in tor - men - - tis,
She must see Him doom'd to tor - - ment,

su - ae gen - tis vi - dit Je - sum in tor - men - - tis,
all His peo - - ple She must see Him doom'd to tor - - ment,

vi - dit Je - sum in tor - men - - tis,
She must see Him doom'd to tor - - ment,

poco a poco cresc.

26

SOLI.

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

cresc.
Et fla - gel - lis,
Lash and scourge,

cresc.
Et fla - gel - lis,
Lash and scourge,

cresc.
Et fla - gel - lis,
Lash and scourge,

cresc.
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

26

The musical score is arranged in two systems. The first system consists of four staves, each with a vocal line (treble clef) and a piano line (bass clef). The lyrics are: "fla-gel - - - - - lis and sub-di-tum. and cru-el death." The second system consists of four staves, each with a vocal line (treble clef) and a piano line (bass clef). The lyrics are: "gel-lis, scourge fla-gel - - - - - lis and sub-di-tum. and cru-el death." The third system consists of four staves, each with a vocal line (treble clef) and a piano line (bass clef). The lyrics are: "fla-gel - - - - - lis and sub-di-tum. and cru-el death." The fourth system consists of two staves, each with a vocal line (treble clef) and a piano line (bass clef). The lyrics are: "fla-gel - - - - - lis and sub-di-tum. and cru-el death." The musical notation includes various notes, rests, and dynamic markings such as *ff* and *f*.

fla-gel - - - - - lis and sub-di-tum.
and scourge _____ and cru-el death.

fla-gel - - - - - lis and sub-di-tum.
and scourge _____ and cru-el death.

fla-gel - - - - - lis and sub-di-tum.
and scourge _____ and cru-el death.

fla-gel - - - - - lis and sub-di-tum.
and scourge _____ and cru-el death.

gel-lis, scourge fla-gel - - - - - lis and sub-di-tum.
and scourge and cru-el death.

gel-lis, scourge fla-gel - - - - - lis and sub-di-tum.
and scourge and cru-el death.

fla-gel - - - - - lis and sub-di-tum.
and scourge _____ and cru-el death.

fla-gel - - - - - lis and sub-di-tum.
and scourge _____ and cru-el death.

Tempo I. (Andante espressivo.)

SOPR. SOLO.

mp

Vi - dit su - um dul - cem na - tum
She must see her best - be - lo - 'ved

p

ALTO SOLO.

p

mo - ri - en - tem de - so - la - tum,
Slow - ly dy - ing, quite for - sa - ken,

più p

27

pp

mo - ri - en - tem de - so - la - tum,
Slow - ly dy - ing quite for - sa - ken,

pp

mo - ri - en - tem de - so - la - tum,
Slow - ly dy - ing quite for - sa - ken,

pp

mo - ri - en - tem de - so - la - tum,
Slow - ly dy - ing quite for - sa - ken,

pp

mo - ri - en - tem de - so - la - tum,
Slow - ly dy - ing quite for - sa - ken,

27

ppp

CHORUS.

dum e - mi - sit
As He yield - ed

ppp

dum e - mi - sit
As He yield - ed

ppp

dum e - mi - sit
As He yield - ed

ppp

dum e - mi - sit
As He yield - ed

ppp

quasi niente

CHORUS.

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

28

Molto teneramente.

pp

Ob.

morendo

SOPR. SOLO.

ppp

Sta . . bat ma . . ter.
Stood the mo . . ther

III. Intermezzo.

Allegro moderato.

Primo.

Secondo.

The musical score is written for piano and voice/instrument. It consists of three systems of staves. The first system has two staves for piano accompaniment, labeled 'Primo' and 'Secondo'. The second system also has two staves for piano accompaniment. The third system has three staves: a top staff for melody, and two bottom staves for piano accompaniment. The tempo is 'Allegro moderato'. The key signature has two flats (B-flat major). The time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, f). The first system shows the beginning of the piece with a piano introduction. The second system continues the piano accompaniment. The third system, starting at measure 29, introduces a new melodic line in the upper staff, accompanied by the piano. The score ends with a final chord in the piano part.

First system of musical notation, measures 1-8. The score is written for piano (p) and includes a section marked with a dotted line and the number 8.

Second system of musical notation, measures 9-16. The score includes a section marked with a dotted line and the number 8, and a section marked *cresc.* (crescendo).

Third system of musical notation, measures 17-30. The score includes a section marked with a dotted line and the number 8, and a section marked *cresc.* (crescendo). The system concludes with a double bar line and the number 30 in a box.

Allegro molto.



First system of musical notation. The upper staff (treble clef) begins with a melodic line featuring a triplet of eighth notes, followed by a rest. The lower staff (bass clef) contains a complex accompaniment with a triplet of eighth notes and a series of sixteenth notes. A dynamic marking *mp* (mezzo-piano) is present in the lower staff. The system concludes with a double bar line.



Second system of musical notation. The upper staff (treble clef) features a melodic line with a dynamic marking *p* (piano) and a *pp* (pianissimo) marking. The lower staff (bass clef) contains a complex accompaniment with a *dim.* (diminuendo) marking. The system concludes with a double bar line.



Third system of musical notation. The upper staff (treble clef) features a melodic line with a *rall.* (rallentando) marking. The lower staff (bass clef) contains a complex accompaniment with a *pp* (pianissimo) marking and a *rall.* (rallentando) marking. The system concludes with a double bar line.

Largo solenne.

First system of the musical score for 'Largo solenne.' It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of chords and single notes, with a *pp* (pianissimo) dynamic marking in the upper staff and a *p* (piano) marking in the lower staff.

Second system of the musical score for 'Largo solenne.' It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of chords and single notes, with a *f* (forte) dynamic marking in the upper staff and a *f* (forte) marking in the lower staff. The system is marked with a box containing the number 31.

Third system of the musical score for 'Largo solenne.' It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of chords and single notes, with a *mf* (mezzo-forte) dynamic marking in the upper staff and a *mf* (mezzo-forte) marking in the lower staff. The system is marked with a box containing the number 31.

Più mosso. (Andante.)

Fourth system of the musical score for 'Largo solenne.' It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of chords and single notes, with a *mf* (mezzo-forte) dynamic marking in the upper staff and a *mf* (mezzo-forte) marking in the lower staff.



First system of musical notation, measures 1-3. The score is written for piano (p) and features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature is B-flat major (two flats).



Second system of musical notation, measures 4-6. The score continues with the same melodic and rhythmic patterns. The key signature remains B-flat major. Measure numbers 32 and 32 are indicated in boxes above and below the system respectively.



Third system of musical notation, measures 7-9. The score concludes with the same melodic and rhythmic patterns. The key signature remains B-flat major.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff has a bass clef and the same key signature. The music features flowing sixteenth-note passages in the upper staff and more rhythmic, accented figures in the lower staff. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Second system of musical notation, starting with a measure number **33** in a box. It consists of two staves. The upper staff begins with a *dim.* (diminuendo) marking. The lower staff also begins with a *dim.* marking. Both staves show a gradual decrease in volume, with *pp* (pianissimo) markings appearing later in the system. The music continues with intricate melodic and harmonic patterns.

Third system of musical notation, also starting with a measure number **33** in a box. It consists of two staves. The upper staff features a melodic line with a dotted line and a fermata over the final measure. The lower staff has a more complex, rhythmic accompaniment. The system concludes with a double bar line and the instruction *Attacca subito.* (Attack immediately).

IV. Quartet and Chorus.

Allegretto.

SOPRANO SOLO. *f* E - ja Oh - blest

SOPRANO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

ALTO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

TENORE. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

BASSO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

Pianoforte. *p*

34

ma - ter, Fons a - mo - ris,
Fount of Love ce - les - tial, *p* *dim.* *pp*

mo - ris, Fons a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, Love ce - les - tial, Oh blest Fount of Love ce - les -

mo - ris, a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, ce - les - tial, Oh blest Fount of Love ce - les -

mo - ris, a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, ce - les - tial, Oh blest Fount of Love ce - les -

Fons a - mo - ris, E - ja ma - ter, Fons a - mo -
Love ce - les - tial, Oh blest Fount of Love ce - les -

p *dim.* *pp*

34

ris. _____
tial. _____

ris. _____
tial. _____

ris. _____
tial. _____

ris. _____
tial. _____

mf

p

SOP. SOLO.

p

Me _____ sen-
Let _____ me

p

pp

ti - re vim do - lo - ris Fac, _____ ut te -
know those depths of suff' - ring, Feel _____ that grief, _____

cum lu - ge - am.
and know its might.

TEN. SOLO. 35 *mf*

Fac, ut ar - de - at cor
Set my heart a - blaze and

p

35

mf

me - um In a - man - do Chris - tum De - um,
glow - ing With the love of Christ my Sa - viour,

pp *mp*

mf

Ut si - bi com - pla - ce - am.
Make me plea - sing in His sight.

p

SOP

ALTO.

mf

Sanc - ta ma - ter, is - tud a - gas,
 Bend thine ear to my en - trea - ty,

TEN.

mf
 Sanc - ta ma - ter,
 Bend thine ear to

BASSO.

mf
 Sanc - ta ma - ter,
 Bend thine ear to

Cru - ci - fi - xi fi - ge pla -
 Turn the spear a - gainst my bos -

Cru - ci - fi - xi fi - ge pla -
 Turn the spear a - gainst my bos -

is - tud a - gas, Cru - ci - fi - xi fi - ge pla -
 my en - trea - ty, Turn the spear a - gainst my bos -

is - tud a - gas,
 my en - trea - ty,

mp

36

gas om, Cor - di me - o va - li - de,
Pierce my heart and plant it there;

gas om, Cor - di me - o va - li - de,
Pierce my heart and plant it there;

gas om, Cor - di
Pierce my

Cor - di
Pierce my

36

Cor - di me - o va - li -
Pierce my heart and plant it

Cor - di me - o va - li -
Pierce my heart and plant it

me - o va - li -
heart and plant it

me - o va - li -
heart and plant it

de.
there.

de.
there.

de.
there.

de.
there.

p E - - ja ma - - ter, Fons a - -
Oh - - blest Fount of Love ce - -

p E - - ja ma - - ter, Fons a - -
Oh - - blest Fount of Love ce - -

p E - - ja ma - - ter, Fons a - -
Oh - - blest Fount of Love ce - -

p E - - ja ma - - ter, Fons a - -
Oh - - blest Fount of Love ce - -

p *mf*

CHORUS.

37

mo les - - - ris. tial.

mo les - - - ris. tial.

mo les - - - ris. tial.

mo les - - - ris. tial.

mf

pp

37

BASSO SOLO.

Tu - i na - - ti vul - ne -
All the pain - - - the Man of

mf

p

37

ra - - - ti
Sor - - - rows

38

Tam dig - na - ti pro me — pa - ti,
 Quailed not to en - dure — for mor - tals

mf

38

Poe - nas me - cum,
 Now — and e - ver

piu f

poe - nas me - cum, poe - nas me - cum,
 now — and e - ver, now and e - ver,

p

poe - nas me - cum di - vi - de.
 now and e - ver let — me share.

39

39

poco ad lib.

Poe - nas me - cum, poc -
Now and e - ver now -

colla parte

a tempo

- nas me - cum di - vi - de.
and e - ver let me share.

pp

SOR.

ALTO. *mp*

Fac me te - cum ve - re fle - re,
Let me weep true tears of sor - row,

TEN.

Fac me te - cum ve - re
Let me weep true tears of

BASSO.

Fac me te - cum ve - re
Let me weep true tears of

40

mf

Cru - ci - fi - xo con - do - le - re,
Let me suf - fer as He suf - fered,
fle - re,
sor - row, Cru - ci -
Let me

40 *p.*

Cru - ci - fi - xo con - do - le - re, Do - nec
Let me suf - fer as He suffered, While this
fi - xo con - do - le - re, Cru - ci -
suf - fer as He suf - fered, Let me
fi - xo con - do - le - re, Cru - ci -
suf - fer as He suf - fered, Let me

mf Cru - ci - fi - xo con - do -
Let - me suf - fer as He

cresc. e - go vi - xe - ro, -
life to me re - mains.

cresc. fi - xo con - do - le - re, Do - nec e - go vi - xe -
suf - fer as He suf - fered, While this life - to me - re -

cresc. fi - xo con - do - le - re, Do - nec e - go vi - xe -
suf - fer as He suf - fered, While this life to me re -

f le - re, Do - nec e - go, do - nec e - go vi - xe -
suf - fered, While this life, while this life to me - re -

cresc. Do - nec e - go, do - nec e - go vi - xe -
While this life, while this life to me - re -

f ro, Do - nec e - go, do - nec e - go vi - xe -
mains, While this life, while this life to me - re -

f ro, Do - nec e - go, do - nec e - go vi - xe -
mains, While this life, while this life to me - re -

cresc.

41

ro. mains. Jux - ta cru -
Let me stand .

ro. mains. Jux - ta cru -
Let me stand .

ro. mains Jux - ta cru -
Let me stand .

ro. mains Jux - ta cru -
Let me stand .

f

41

cem, ing, jux - ta cru -
Let me stand .

cem, ing, jux - ta cru -
Let me stand .

cem, ing, jux - ta cru -
Let me stand .

cem, ing, jux - ta cru -
Let me stand .

pp

pp

cem,
ing, jux - ta cru - cem,
Let me stand ing,

cem,
ing, jux - ta cru - cem,
Let me stand ing,

cem,
ing, jux - ta cru - cem,
Let me stand ing,

cem,
ing, jux - ta cru - cem,
Let me stand ing,

cru - cem te - cum
stand - ing by the poco rit.

cru - cem te - cum
stand - ing by the poco rit.

cru - cem te - cum
stand - ing by the poco rit.

cru - cem te - cum
stand - ing by the poco rit.

cru - cem te - cum
stand - ing by the poco rit.

42

a tempo

sta - re. Et me ti - bi
cross tree. Share that long and

sta - re.
cross tree.

sta - re.
cross tree.

sta - re.
cross tree.

CHORUS.

pp E - ja ma - ter, fons a - mo - ris
Oh blest Fount of Love ce - les - tial

pp E - ja ma - ter, fons a - mo -
Oh blest Fount of Love ce - les -

pp E - ja ma - ter, fons a - mo -
Oh blest Fount of Love ce - les -

pp E - ja ma - ter, fons
Oh blest Fount of Love

42

so - ci - a - re, me ti - bi so - ci - a - - -
lone - ly vi - gil, that long lonely vi - - -

me ti - bi so - ci - a - - -
that long lone - ly vi - - -

me ti - bi so - ci - a - - -
that long lone - ly vi - - -

me ti - bi so - ci - a - - -
that long lone - ly vi - - -

pp
fons a - mo - - - ris!
Love ce - les - - - tial!

pp
ris a - mo - - - ris!
tial ce - les - - - tial!

pp
ris a - mo - - - ris!
tial ce - les - - - tial!

pp
— a - mo - - - ris!
— ce - les - - - tial!

pp

43

SOLI.

re,
gil,

re, In planc - - - tu de - si - de - ro,
- gil, Feel _____ the an - guish, bear the pains.

re,
gil,

In planc - tu de.
Feel _____ the

re,
gil,

In planc - - - the
Feel _____ the

p

43

mf

In planc - - - tu de - si - de - ro,
Feel _____ the an - guish, bear the pains.

mf

In planc - - - tu de - si - de - ro,
Feel _____ the an - guish, bear the pains.

mf

si - de - ro, in planc - - - tu de - si - de - ro, in
an - - - guish, Feel _____ the an - guish, bear the pains. The

tu de - si - de - ro, in
an - guish, bear the pains The

p

in the planc - tu de - si -
an - guish, bear

p

in the planc - tu de - si -
an - guish, bear

p

planc - tu, in planc - tu de - si -
an - guish, the an - guish, bear

p

planc - tu, in planc - tu de - si -
an - guish, the an - guish, bear

44

de - ro.
the pains.

de - ro.
the pains.

de - ro.
the pains.

de - ro.
the pains.

pp

44

CHORUS.

pp

In planc - tu de - si - de -
Feel the an - guish, bear the

pp

In planc - tu de - si - de -
Feel the an - guish, bear the

pp

In planc - tu de - si - de -
Feel the an - guish, bear the

pp

In planc - tu de - si - de -
Feel the an - guish, bear the

ro.
pains.

ro.
pains.

ro.
pains.

ro.
pains.

ro.
pains.

in *Feel* planc - the an - tu guish, de - si - bear

in the planc - an - tu guish, de - si - bear

in the planc - an - tu guish, de - si - bear

in the planc - an - tu guish, de - si - bear

de - ro. the pains.

de - ro. the pains.

de - ro. the pains.

de - ro. the pains.

V. Finale.

Allegro.

SOPRANO.

ALTO.

CHORUS.

Pianoforte.

f

Vir - go
Bright and

Vir - go
Bright and

vir - gi - num prae - cla - - - - ra. - - - -

spot - less in your glo - - - - ry. - - - -

vir - gi - num prae - cla - - - - ra. - - - -

spot - less in your glo - - - - ry. - - - -

ALTO SOLO.

45

mf

Mi - hi jam, - - - -

Be not bit - ter

p

45

mi - hi jam non sis a -
be not bit - ter, bit - ter,

ma - ter to my be - ing.

46

SOPRANO SOLO.

prae - cla - ra!
your glo - ry!

SOPRANO.

Vir - go vir - gi - num prae - cla - ra.
Bright and spot - less in your glo - ry.

ALTO.

Vir - go vir - gi - num prae - cla - ra.
Bright and spot - less in your glo - ry.

SOLI.

Mi - hi jam, —
 Be not bit - ter

Mi - hi
 Be not

Mi - hi jam non sis a -
 Be not bit - ter to my

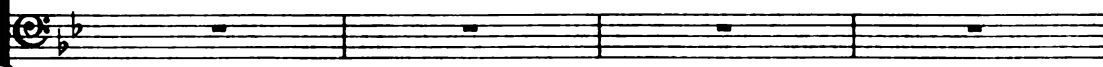
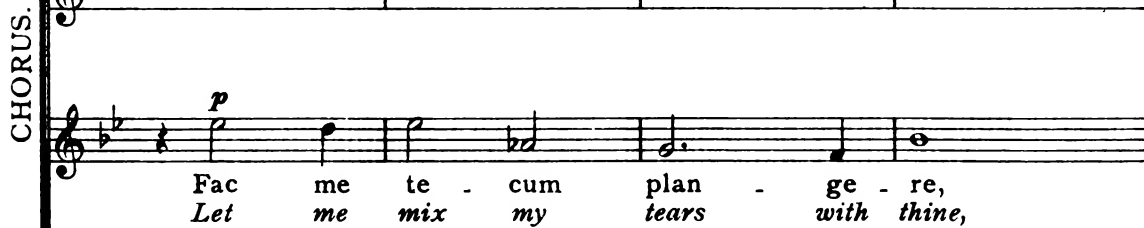
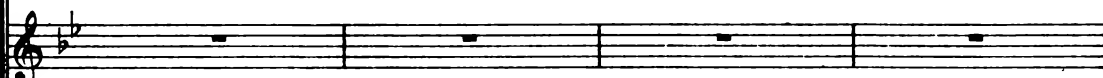
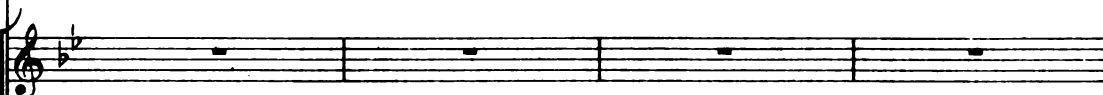
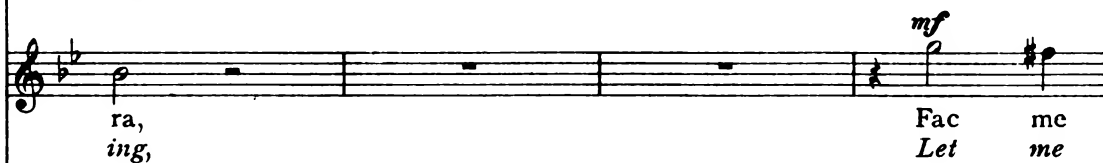
mi - hi jam non sis a - ma -
 be not bit - ter to my be -

jam bit - ter, mi - hi non sis a - ma -
 bit - ter, bit - ter to my be -

mi - hi jam non sis a - ma -
 Be not bit - ter to my be -

ma - - - ra, non sis a - ma -
 be - - - ing to my be -

47



47

mf
Fac me
Let me

te - cum plan - ge - re,
mix my tears with thine,

p
Fac me te - - -
Let me mix

p
Fac me te - - -
Let me mix

p
Fac me te - - -
Let me mix

p
Fac me te - - -
Let me mix

te - - - cum plan - - - ge - re,
mix my tears with thine,

mf
Fac me te - cum plan - - - ge - re,
Let me mix my tears with thine,

mf
Fac me te - cum plan - - - ge - re,
Let me mix my tears with thine,

mf
Fac me te - cum plan - - - ge - re,
Let me mix my tears with thine,

pp
- - cum plan - - - ge - re,
- my tears with thine,

pp
- - cum plan - - - ge - re,
- my tears with thine,

pp
- - cum plan - - - ge - re,
- my tears with thine,

pp
- - cum plan - - - ge - re,
- my tears with thine,

Piano accompaniment section with chords and melodic lines.

48

plan - ge - re.
tears with thine.

plan - ge - re.
tears with thine.

plan - ge : re.
tears with thine.

plan - ge - re.
tears with thine.

plan - ge - re,
let me mix

plan - ge - re.
my tears with thine.

plan - ge - re,
let me mix

plan - ge - re.
my tears with thine.

plan - ge - re,
let me mix

plan - ge - re.
my tears with thine.

plan - ge - re,
let me mix

plan - ge - re.
my tears with thine.

pp

pp

48

Con moto Maestoso e pesante.

CHORUS.

TEN. *mp*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

BASSO. *mp*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac
 May I pe - rish as He pe - rished, may His passion be

mp

mf

sor - tem, et pla - gas, et pla - gas, et
 pas - sion, and His stripes and His stripes and His

mf

— con - sor - tem, et pla - gas, et pla - gas, et
 — my pas - sion, and His stripes, His stripes, His

49

pla - gas re - co - le - re.
 stripes a - new be mine.

pla - gas re - co - le - re.
 stripes a - new be mine.

p

49

mf *cresc.*

Fac ut por - tem Christi mor-tem, pas-si - o - nis fac con-
 May I pe - rish as He pe-rished, may His pas - sion be my

mf *cresc.*

Fac ut por - tem Christi mor-tem, pas-si - o - nis fac con-
 May I pe - rish as He pe-rished, may His pas - sion be my

mf *cresc.*

Fac ut por - tem Christi mor-tem, pas-si - o - nis fac con-
 May I pe - rish as He pe-rished, may His pas - sion be my

mf *cresc.*

Fac ut por - tem Christi mor-tem, pas-si -
 May I pe - rish as He pe-rished, may His

CHORUS.

cresc.

f sor-tem, et pla-gas, et pla-gas re-co-le-re.
pas-sion, and His stripes, and His stripes a-new be mine. *dim.*

f sor-tem, et pla-gas, et pla-gas re-co-le-re.
pas-sion, and His stripes, and His stripes a-new be mine. *dim.*

f sor-tem, et pla-gas, et pla-gas re-co-le-re.
pas-sion, and His stripes, and His stripes a-new be mine. *dim.*

f o-nis fac con-sor-tem, et pla-gas re-co-le-re.
pas-sion be my pas-sion, and His stripes a-new be mine. *dim.*

pp Et pla-gas, pla-gas re-co-le-re.
And His stripes, His stripes a-new be mine. *pp*

pp Et pla-gas, pla-gas re-co-le-re.
And His stripes, His stripes a-new be mine. *pp*

pp Et pla-gas, pla-gas re-co-le-re.
And His stripes, His stripes a-new be mine. *pp*

Et pla-gas re-co-le-re.
 And His stripes a-new be mine.

p

mf *cresc.*

50

SOLI.

mf
Fac me-
Fill, oh

mf
Fac me
Fill, oh

mf
Fac me
Fill, oh

CHORUS.

p
Fac me pla - - - gis vul-ne - ra - ri,
Pierce me through - - - as He was pier-ced,

p
Fac me pla - - - gis vul-ne - ra - ri,
Pierce me through - - - as He was pier-ced,

50

mf

Fac me cru - ce hac in - e - bri - a - ri,
 Fill, oh fill — my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill — my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill — my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill — my soul as His was fil - lèd,

p
 Ob a -
 With that

p
 cru - ce hac in - e - bri - a - ri,
 fill — my soul as His was fil - lèd, Ob a -
 With that

p
 Ob a -
 With tha

p
 cru - ce hac in - e - bri - a - ri,
 fill — my soul as His was fil - lèd, Ob a -
 With that

dim.

allargando

p

Ob a - mo - - - - rem Fi - li.
With that love _____ He bore to

p

Ob a - mo - - - - rem Fi - li.
With that love _____ He bore to

mp

Ob a - mo - - - rem Fi - li -
With that love _____ He bore to

mp

Ob a - mo - - - rem Fi - li -
With that love _____ He bore to

mo - - - - rem Fi - li - i,
love _____ He bore to all,

mo - - - - rem Fi - li - i,
love _____ He bore to all,

mo - - - - rem Fi - li - i,
love _____ He bore to all,

mo - - - - rem Fi - li - i,
love _____ He bore to all,

pp

51

i, ob a - mo - rem, ob a - mo - rem Fi -
 all, With that love, with that love He bore

i, ob a - mo - rem, ob a - mo - rem Fi -
 all, With that love, with that love He bore

i, ob a - mo - rem, ob a - mo - rem Fi -
 all, With that love, with that love He bore

i, ob a - mo - rem Fi -
 all, With that love He bore

mf ob a - mo - rem, *dim.* ob a - mo - rem, ob a -
 With that love, with that love with that

mf ob a - mo - rem, *dim.* ob a - mo - rem, ob a -
 With that love, with that love with that

mf ob a - mo - rem, *dim.* ob a - mo - rem, ob a -
 With that love, with that love with that

mf ob a - mo - rem, *dim.* ob a - mo - rem, ob a -
 With that love, with that love with that

51

a tempo

li - i.
to all.

li - i.
to all.

li - i.
to all.

li - i.
to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

p
mp

CHORUS.

mp 52

In - flam - ma - tus et - ac - cen - sus,
 When the fires are flam - ing round me,

mp

In - flam - ma - tus et - ac - cen - sus,
 When the fires are flam - ing round me,

mp

In - flam - ma - tus et - ac - cen - sus,
 When the fires are flam - ing round me,

mp

In - flam - ma - tus et - ac - cen - sus,
 When the fires are flam - ing round me,

basso

52

Per te, Vir - go, sim - de -
 Be thou guar - dian, and - pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and - pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and - pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and - pro -

cresc. poco a poco accelerando

fen - sus In di - e ju - di - ci - i, In
tec - tor That dread day of judg - ment call, That

cresc.

fen - sus In di - e ju - di - ci - i, In
tec - tor That dread day of judg - ment call, That

cresc.

fen - sus In di - e ju - di - ci - i, In
tec - tor That dread day of judg - ment call, That

cresc.

fen - sus In di - e ju - di - ci - i, In
tec - tor That dread day of judg - ment call, That

cresc. poco a poco accelerando

53

di - e ju - di - ci - i, Per
dread day of judg - ment call, Be

di - e ju - di - ci - i, Per
dread day of judg - ment call, Be

di - e ju - di - ci - i, Per
dread day of judg - ment call, Be

di - e ju - di - ci - i, Per te, per
dread day of judg - ment call, Be thou, be

p

53

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

f

di - e, ju - di - ci -
 dread day of judg - ment

f

di - e, ju - di - ci -
 dread day of judg - ment

f

di - e, ju - di - ci -
 dread day of judg - ment

f

di - e, ju - di - ci -
 dread day of judg - ment

con passione

SOPRANO SOLO.

Per te, Vir go, sim de - fen -
Be thou guar - dian and pro - tec -

i.
call.

i.
call.

i.
call.

i.
call.

colla parte

Più mosso.

- sus!
- tor.

Per te, Vir go,
Be thou guar - dian,

Per te, Vir go,
Be thou guar - dian,

Per te, Vir go,
Be thou guar - dian,

Per te, Vir go,
Be thou guar - dian,

ad lib.

Per te, Vir - go, sim de - fen -
Be thou guar - dian and pro - tec -

colla parte

p

53

a tempo (Più mosso.)

- sus!
- tor.

f

sim de - fen - - - - - sus,
and pro - tec - - - - - tor

f

sim de - fen - - - - - sus,
and pro - tec - - - - - tor

f

sim de - fen - - - - - sus,
and pro - tec - - - - - tor

f

sim de - fen - - - - - sus,
and pro - tec - - - - - tor

f

55

SOLI.

mf
 Per
 Be
mf
 Per
 Be
mf
 Per te sim — de — fen — sus,
 Be thou my — pro — tec — tor
mf
 Per te sim de — fen — sus,
 Be thou my pro — tec — tor
p
 Per te
 Be thou
p
 Per te
 Be thou
p
 Per te sim de — fen — sus,
 Be thou my pro — tec — tor
p
 Per te sim de — fen — sus,
 Be thou my pro — tec — tor
f

56

te sim — de — fen —
 thou my — pro — tec —

te sim de — fen —
 thou my pro — tec —

sim — de — fen —
 my — pro — tec —

sim de — fen —
 my pro — tec —

sim de — fen — sus, Per te de —
 my pro — tec — tor, Be thou pro —

sim de — fen — sus, Per te de —
 my pro — tec — tor, Be thou pro —

sim de — fen — sus, Per te de —
 my pro — tec — tor, Be thou pro —

sim de — fen — sus, Per te de —
 my pro — tec — tor, Be thou pro —

56

sus!
 tor.

sus!
 tor.

sus!
 tor.

sus!
 tor.

f rall.

fen - - - sus In di
 tec - - - tor That dread

f

fen - - - sus In di
 tec - - - tor That dread

f

fen - - - sus In di
 tec - - - tor That dread

f

fen - - - sus In
 tec - - - tor That

rall.

Meno mosso.

57 *fff*

- e day ju di ci i, In
- day of judg. ment call, That

- e day ju di ci i, In
- day of judg. ment call, That

- e day ju di ci i, In
- day of judg. ment call, That

di - e day ju di - ci i, In
dread day of judg. - ment call, That

57

di - e day ju di - ci i, In
dread day of judg. - ment call, That

di - e day ju di - ci i, In
dread day of judg. - ment call, That

di - e day ju di - ci i, In
dread day of judg. - ment call, That

di - e day ju di - ci i, In
dread day of judg. - ment call, That

di - e ju - di - ci - i,
dread day of judg - ment call,

di - e ju - di - ci - i,
dread day of judg - ment call,

di - e ju - di - ci - i,
dread day of judg - ment call,

di - e ju - di - ci - i,
dread day of judg - ment call,

58

In di - e, in di - e ju -
That dread day, that dread day of

In di - e, in di - e ju -
That dread day, that dread day of

In di - e, in di - e ju -
That dread day, that dread day of

In di - e, in di - e ju -
That dread day, that dread day of

58

Allegro.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

p cresc.

Tempo I. Maestoso e pesante.

In.flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de -
When the fires are flaming round me Be thou guar - dian and pro.

In.flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de -
When the fires are flaming round me Be thou guar - dian and pro.

In.flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de -
When the fires are flaming round me Be thou guar - dian and pro.

In.flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de -
When the fires are flaming round me Be thou guar - dian and pro.

f

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
tec - tor, and pro - tec - tor, and pro - tec - tor That dread - - - - -

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
tec - tor, and pro - tec - tor, and pro - tec - tor That dread - - - - -

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
tec - tor, and pro - tec - tor, and pro - tec - tor That dread - - - - -

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
tec - tor, and pro - tec - tor, and pro - tec - tor That dread - - - - -

59

e ju - di - ci - i. day of judg - ment call. Fac me cru - ce cus - to.
By His cross may I be

e ju - di - ci - i. day of judg - ment call. Fac me cru - ce cus - to.
By His cross may I be

e ju - di - ci - i. day of judg - ment call. Fac me
By His

e ju - di - ci - i. day of judg - ment call. Fac me
By His

di - ri, Mor-te Chri - sti prae.mu - ni - ri, Con fo - ve - ri,
shadowed, By His death be safe de - fen - ded, Be ful - fil - led

di - ri, Mor-te Chri - sti prae.mu - ni - ri, Con fo - ve - ri,
shadowed, By His death be safe de - fen - ded, Be ful - fil - led

cru - ce cus.to - di - ri, Mor-te Chri - sti prae.mu - ni - ri,
cross may I be shadowed, By His death be safe de - fen - ded,

cru - ce cus.to - di - ri, Mor-te Chri - sti prae.mu - ni - ri,
cross may I be shadowed, By His death be safe de - fen - ded,

SOLI. **CHOR.** (Soli ad lib. *rall.* col Coro.)

con - fo - ve - ri, con fo - ve - ri, con fo - ve - ri — gra - ti -
be — ful - fil - led, be - ful - fil - led, be - ful - fil - led — by His

con - fo - ve - ri, con fo - ve - ri, con fo - ve - ri — gra - ti -
be — ful - fil - led, be - ful - fil - led, be - ful - fil - led — by His

Con - fo - ve - ri, con fo - ve - ri, con fo - ve - ri — gra - ti -
Be — ful - fil - led, be - ful - fil - led, be - ful - fil - led — by His

Con - fo - ve - ri, con fo - ve - ri, con fo - ve - ri — gra - ti -
Be — ful - fil - led, be - ful - fil - led, be - ful - fil - led — by His

Andante. (♩=♩)

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

60 *dim.*

cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,

dim.

cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,

dim.

cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,

dim.

cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,

dim.

sempre dim.

mo - ri - e - tur, Quando cor - pus
pass and per - ish, Tho'the bo - dy

sempre dim.

mo - ri - e - tur, Quando cor - pus,
pass and per - ish, Tho'the bo - dy

sempre dim.

mo - ri - e - tur, Quando cor - pus;
pass and per - ish, Tho'the bo - dy

sempre dim.

mo - ri - e - tur, Quando cor - pus,
pass and per - ish, Tho'the bo - dy

p *dim.*

pp rall.

mo - ri - e - tur.
pass and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

Adagio solenne.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Fac ut Grant my". The piano part consists of a right-hand melody with sixteenth-note runs and a left-hand accompaniment with chords and single notes. Dynamics include *p* (piano) and *Grant* (loud).

Vocal parts (Soprano, Alto, Tenor, Bass):

Fac ut Grant my

Piano accompaniment (R.H. and L.H.):

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "a - ni - mæ - do - ne - - - tur / soul - may - sure - ly - en - - - ter". The piano part features a complex right-hand melody with many sixteenth notes and a left-hand accompaniment. Dynamics include *p* (piano) and *Grant* (loud).

Vocal parts (Soprano, Alto, Tenor, Bass):

a - ni - mæ - do - ne - - - tur
soul - may - sure - ly - en - - - ter

Piano accompaniment (R.H. and L.H.):

SOLI.

p
Pa - ra - di - si
Glo - rious gates of

p
Pa - ra - di - si
Glo - rious gates of

p
Pa - ra - di - si
Glo - rious gates of

p
Pa - ra - di - si
Glo - rious gates of

CHORUS.

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -



61

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

a.
bove.

a.
bove.

a.
bove.

a.
bove.

a.
bove.

61

CHORUS.

Fac Grant ut a - ni - mae do -
my soul may sure - ly

Fac Grant ut a - ni - mae do -
my soul may sure - ly

Fac Grant ut a - ni - mae do -
my soul may sure - ly

Fac Grant ut a - ni - mae do -
my soul may sure - ly

ne - - - tur Pa - ra -
en - - - ter Glo - rious

ne - - - tur Pa - ra -
en - - - ter Glo - rious

ne - - - tur Pa - ra -
en - - - ter Glo - rious

ne - - - tur Pa - ra -
en - - - ter Glo - rious

SOLI.

f Pa - ra - di - si glo - ri - a,
Glo - rious gates of Heav'n a - bove,

f Pa - ra - di - si glo - ri - a,
Glo - rious gates of Heav'n a - bove,

f Pa - ra - di - si glo - ri - a,
Glo - rious gates of Heav'n a - bove,

f Pa - ra - di - si glo - ri - a,
Glo - rious gates of Heav'n a - bove,

mp di - si glo - ri - a, *pp* Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp di - si glo - ri - a, *pp* Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp di - si glo - ri - a, *pp* Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp di - si glo - ri - a, *pp* Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

f *pp*

Più mosso (Andante tranquillo).

CHORUS.

a.
bove.

a.
bove.

a.
bove.

a.
bove.

pp
Pa - ra - di - si
Glo - rious gates of
pp
Pa - ra - di - si
Glo - rious gates of

pp
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -
glo - ri - a, Pa - ra - di - si glo - ri -
Heav'n a - bove, Glo - rious gates of Heav'n a -
glo - ri - a, Heav'n a - bove,
glo - ri - a, Pa - ra - di - si glo - ri -
Heav'n a - bove, Glo - rious gates of Heav'n a -

SOP. I. *pp*

Pa - ra - di - si - glo - ri -

Glo - rious gates of Heav'n a -

SOP. II. *pp*

Pa - ra - di - si - glo - ri -

Glo - rious gates of Heav'n a -

a, bove, Pa - ra - di - si - glo - ri -

Glo - rious gates of Heav'n a -

a, bove,

a, bove,

a, bove,

62

ALTO SOLO.

Pa - ra - di - si - glo - ri -

Glo - rious gates of Heav'n a -

a, bove,

a, bove,

a, bove,

a, bove,

62

SOLI.

a,
hove,

pp
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

Pa - ra - di - si
Glo - rious gates of Heav'n,

Pa - ra - di - si
Glo - rious gates of Heav'n,

Pa - ra - di - si
Glo - rious gates of Heav'n,

Pa - ra - di - si
Glo - rious gates of

a,
bove,

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

si,
Heav'n,

si,
Heav'n,

si,
Heav'n,

mp *A* *A* *f*

mp *A* *A* *f*

mp *A* *A* *f*

mp *A* *A* *f*

A *A* *f*

A *A* *f*

pp

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

- - - si
- - - of

glo - ri -
Heav'n a

glo - ri -
Heav'n a

glo - ri -
Heav'n a

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "glo - ri - a, Heav'n a - - - - - bove,". The piano accompaniment is in bass clef with the same key signature. The second system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "a - - - - - bove,". The piano accompaniment is in bass clef with the same key signature. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a key signature of one sharp (F#).

glo - ri - a,
Heav'n a - - - - - bove,

glo - ri - a,
Heav'n a - - - - - bove,

glo - ri - a,
Heav'n a - - - - - bove,

glo - ri - a,
Heav'n a - - - - - bove,

a - - - - - bove,

a - - - - - bove,

a - - - - - bove,

a - - - - - bove,

This musical score is for a voice and piano piece, page 129. It features a vocal line and a piano accompaniment. The vocal line consists of five staves, each with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the upper staff in treble clef and the lower staff in bass clef, both with a key signature of one sharp. The score is divided into two systems. The first system contains the first four vocal staves and the first piano staff. The second system contains the fifth vocal staff and the second piano staff. The vocal line begins with a series of rests, followed by a melodic phrase starting on a half note G4, moving to A4, B4, and C5, all marked *pp* (pianissimo). The piano accompaniment features a series of chords, mostly triads, marked *pp*. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

pp
A -
A -

pp
A -
A -

pp
A -
A -

pp
A -
A -

pp
A -
A -

46

p
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

p
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

p
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

p
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

men.
men.

men.
men.

men.
men.

men.
men.

46

a,
bove,

a,
bove,

a,
bove,

a,
bove,

pp
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

pp
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

pp
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

pp
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

Pa - - ra - di - si
Glo - rious gates of

Pa - - ra - di - - - - si
Glo - rious gates of

Pa - - - - - ra di - - si
Glo - - - - - rious gates of

Pa - - - - - ra di - - si
Glo - - - - - rious gates of

a, Pa - - ra - di - si
bove, Glo - rious gates of

a, Pa - - ra - di - si
bove, Glo - rious gates of

a, Pa - - ra - di - si
bove, Glo - rious gates of

a, Pa - - ra - di - si
bove, Glo - rious gates of

Piano accompaniment:

65

glo - ri - a,
Heav'n a - bove,

Glo - ri -
Heav'n a

glo - ri - a,
Heav'n a - bove,

Glo - ri -
Heav'n a

glo - ri - a,
Heav'n a - bove,

Glo - ri -
Heav'n a

glo - ri - a,
Heav'n a - bove,

Glo - ri -
Heav'n a

glo - ri - a,
Heav'n a - bove,

Glo - ri -
Heav'n a

glo - ri - a,
Heav'n a - bove,

Glo - ri -
Heav'n a

mp

dim.

p

65

[illegible]

pp
A - - - - - men.
A - - - - - men.

pp
A - - - - - men.
A - - - - - men.

pp
A - - - - - men.
A - - - - - men.

pp
A - - - - - men.
A - - - - - men.

quasi niente ppp
a, bove. A - men.
A - men.

ppp
a, bove. A - men.
A - men.

ppp
a, bove. A - men.
A - men.

ppp
a, bove. A - men.
A - men.

ppp
dim.

March. 1906.